

ISSUE SIX SEASON 12

IN VISION



SEASON 12 OVERVIEW

From Cover: the Doctor and Harry (back up the years) to (destroy) the KOBALT

William Hartnell 1908 to 1975

JEREMY BENTHAM remembers William Hartnell, the first Doctor, who died during season 12

WILLIAM HARTNELL died in hospital on Wednesday 23rd April 1975 after a protracted illness. He was 67.

His last television appearance had been in the tenth anniversary story THE THREE DOCTORS (serial RRR), filmed at the country cottage in Mayfield, Sussex where he spent the final years of his life.

The following day, the news was released to the media, who lost no time in honouring a renowned British actor. His roles had made him known to two generations.

To the filmgoers of the second World War, Hartnell was the epitome of the brave, rough-diamond NCO — hardnosed and hardfaced, yet distinguishable from similar caricatures by an idiosyncratic hint of gruff good humour and softheartedness behind the military bark.

It was this trademark which allowed him to mine such a rich vein of barrack square parts in comedies about army life, most notably *Carry On Sergeant*, the first in the popular "Carry On" series of films. Hartnell was also a mainstay of ITV's successful sitcom *The Army Game* of the early sixties, in which he played the eternally enraged Sergeant-Major Bullimore.

Hartnell had been an actor since 16, when he worked in Sir Frank Benson's Shakespearean Company — variously as a call-boy, assistant stage manager, props manager, lighting assistant and walk-on.

In his late teens, he understudied in West End farces, later playing the roles on provincial tours.

And in the thirties he began his film career in short comedy films.

But it was his role as a tough Army Sergeant in *The Way Ahead* (1943) that was to typecast him as a tough guy, and bring him roles in films like *Brighton Rock*. It was a softer role in Lindsay Anderson's *This Sporting Life* that brought him to the attention of Verity Lambert, the first producer of *Doctor Who*.

From cavemen to Cybermen, Hartnell's three years of unstinting work saw him define the character of the Doctor, and help to raise the series from conventional teatime serial to national institution. He competed successfully against the scene-stealing magic of the Daleks, and was undoubtedly a powerful force in keeping the show on the air when ratings tailed off towards 1966.

Strangely, the BBC chose a clip from one of those lower-rated stories, part four of THE GUNFIGHTERS (serial Z), to show Hartnell playing the Doctor when they compiled their tribute for the evening news on the day after he died. Apart from THE THREE DOCTORS, it was the first time the original Doctor had been seen on BBC1 since his 1966 clash with the Cybermen — ironically the very monsters Tam Baker's Doctor was facing that coming Saturday.

Terry Nation aptly summed this up in his own assessment of Hartnell in *The Daily Telegraph*: "The biggest tribute to William is that he started a show which is still going on with huge audiences."

"He set a high standard which his successors have had to follow"



THE ORIGINAL Dr WHO DIES AT 67

WILLIAM HARTNELL, the original television "Dr Who", died in hospital yesterday near his home at Morden, Kent, aged 67. He had been ill for three years.

He was familiar to two generations. First as a tough NCO in many wartime films, and second as "Bully" Hartnell, as he used to be known, began his career in 1933. He made his West End debut in 1933. Although better known as a film actor, he enjoyed a great success in "Sergeant Bullimore" at the Apollo in 1950.

Included out
He was included out of the Royal Tank Corps during the war, and in 1944 came with the part of Sergeant Bullimore in "The Way Ahead". He was to play tough, authoritative roles in many subsequent films but had much to say under his apparent "Bully" persona. He appeared in "Brighton Rock" on the stage in 1943, and in the 1946 film. Other notable film appearances were in "Odd Man Out" (1947) and "Pickwick Papers" (1953).

He was 55 when he became a hero to millions of children as the eccentric time traveller Dr Who, a part which brought him great pleasure. "I was pleased to be offered Dr Who. To me, he had the greatest of all roles, and the greatest critics in the world," he said.

TV's first 'Dr Who' dies at 67

By David Wigg
TELEVISION'S first "Dr. Who," actor William Hartnell, died yesterday, aged 67.

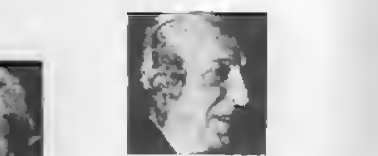
Hartnell, who left the BBC, 1 children's action series in 1966, died near his Kent home. He had been ill for about three years. He played Dr. Who as an eccentric scientist, with white hair and a monocle, and completely lost his own identity in the role.

While making it said: "I love it when my granddaughter, Judith, only one, says 'Mummy, Dr. Who's in the garden'." He said: "I've never been so happy as when I was Dr. Who."

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The dotty doctor, hero of 15 million



By David Wigg
FROM one to sixty, they all loved him, the man who brought Dr. Who into the kitchen.

With his white wig and monocle, the elderly scientist had become a national hero to 15 million children. But records show the first appearance for actor William Hartnell, the first to play the "Dr. Who" role, happened on BBC television in 1963. He had been ill for about three years.

Hartnell made a huge success of his eccentric British role, credited to him only as "Dr. Who" — still credited to him as "Dr. Who" today.

Uncle
- At the time he said, "I was a bit of a dotty old fellow, but I was a hero to 15 million children."

He was 55 when he became a hero to millions of children as the eccentric time traveller Dr. Who, a part which brought him great pleasure. "I was pleased to be offered Dr. Who. To me, he had the greatest of all roles, and the greatest critics in the world," he said.

Cast system

ANDREW MARTIN explains all you ever wanted to know about a walk-on but were afraid to ask



Colin Baker almost faced up to the Robot

TELEVISION casting is the director's job. As well as blocking out, before rehearsing and directing the programme's recording his first major task is to choose the cast.

Doctor Who is a continuing programme, so the director chooses only the non-regular cast for a particular story. The director has to interpret the writer's character descriptions and choose the best available actors to breathe life into the roles. And s/he is assisted by the production manager and production assistant.

There are two primary reference sources for the search: actually seeing artists at work, and looking through casting directories, principally *Spotlight*. This is the casting bible, a book in several volumes with an entry for actors who take paid space to tell prospective employers about their availability and what they offer. Each entry gives name, height, eye colour and photograph. It may also include one or two other pertinent details — foreign languages spoken, for example. Tom Baker's *Spotlight* entry throughout his time as the Doctor used an almost unrecognisable make-up shot of Baker from *The Golden Voyage of Sinbad* — demonstrating his versatility to those who knew his face from his main television role.

Additional casting help may come from the producer, from colleagues not involved in the production, agents and to a limited extent from the BBC's Artists and Contracts Department. There is high unemployment in the acting profession, and actors sometimes approach directors themselves, or through a representation by their agent.

Unlike ITV, the BBC does not employ casting directors, but leaves it up to the programme director to arrange and conduct interviews with prospective cast members. The BBC does however employ Contracts Assistants to negotiate fees and bookings with artists'

agents. The Contracts Department has details of all artists who have ever worked with the BBC, including details of their fees.

This is important, as an actor will not normally be paid less than on a previous assignment, unless their role is much smaller (in which case a slight reduction might be negotiated). The BBC's arrangements with the actors' union Equity also mean that artists are paid for each individual programme they appear in, not by how long they took to make it. So someone who appears throughout a programme, involving weeks of work, could be paid less than someone who appears in five brief inserts in six programmes, all shot on one day. The second situation would at least save in retainer fees to keep the artist available and on travelling expenses. But unless it were critical to the story, this would be avoided by a professional writer.

A professional writer will also avoid including too much irrelevant description of characters in a script. Such descriptions may well be ignored when it comes to casting. The director will prefer to cast on ability to play the role rather than by appearance. Especially in science fiction, appearance can be important to fit in with an alien culture: for example, the Movellans in *DESTINY OF THE DALEKS* (serial 5J) had to be 'beautiful'. But in most cases the actor's ability and physique can be enhanced by costume and make-up.

Physical appearance need not be a major concern in *Doctor Who*. Some characters have changed sex between script and screen. Morgan (*COLONY IN SPACE*, serial HHH) was scripted as a male part, was cast to be played by Susan Jameson, but Tony Caunter eventually got the role. Marn (*THE SUN MAKERS*, serial 4W) and Preston (*WARRIORS OF THE DEEP*, serial 6L) were scripted as men but played by Jonina Scott and Tara Ward. The vast majority of *Doctor Who* writers and directors have been men, and they seem to have

made enthusiastic use of male doctors, scientists and fighters.

In a series which has ranged across all of time and the whole universe, *Doctor Who*'s humanoids have occasionally been blue, yellow, silver, or red, but have been overwhelmingly white. *RESURRECTION OF THE DALEKS* (serial 6P) featured several black actors following criticisms of the show's casting. This was a more successful response than, say, the casting of Rick James as Cotton in *THE MUTANTS* (serial NNN), an actor with a West Indian accent speaking dialogue written in a North Country dialect.

Writers are nowadays invited to contribute to the casting process since they have conceived the character. The director, new to the script, will be relying more on his first impressions. If the script does not immediately inspire the director, then he can call on the experience of his assistants, some of whom may have greater experience than he has. But whatever references the director uses, the vital criteria for casting are: suitability, compatibility, and availability.

SUITABILITY is whether the actors can convincingly portray the characters, whether they have any particular disabilities or pet hates that might make them unsuitable, or any special skills such as the ability to drive, or type, or snorkel.

Compatibility is a matter of whether one actor's style of acting will fit in with another's — or if not, whether they can get on despite this. It's important too that the various actors can get on personally, so it is a wise precaution to ensure that none of the cast have recently been acrimoniously and mutually divorced.

Availability means ensuring that the cast will be available for all the filming, rehearsal and recording dates. If not, then the director may decide the show really cannot do without the artist in question, and it may be possible to rearrange the dates to suit. When the production of *ENLIGHTENMENT* (serial 6H) had to be remounted after a strike in the studios, Peter Sallis was not available for the new dates, and so Keith Barron took the role of Striker.

Once the various casting criteria are satisfied, work can begin — as long as nobody gets sick. Tony Adams fell ill after recording two studio sessions of *THE GREEN DEATH* (serial TTT), so the part of Elgin was subsequently written out and his role in the story assigned to Roy Skelton as Mr. James. Fraser Hines was ill during *THE MIND ROBBER* (serial UU), so his temporary replacement by Hamish Wilson was scripted in.

Death is a more serious problem, not least for the actor. One unfortunate lead actor died during the interval of an early live drama transmission, and the rest of the cast had to accommodate this unexpected setback in the second half by improvising.

Casting for a programme such as *Doctor Who* has its own quirks. It is not always easy to predict what sort of actor would actually be prepared to take part in the show. Some might feel it is below their professional standards, while others might be keen to do it for fun, or for the sake of their children. Others still might just

BARRY ON CASTING

WHAT are the considerations in casting a *DOCTOR SHOW* show? Christopher Barry explains his choices for *ROBOT*.

I'D NOT worked with PATRICIA MAYNARD (Hilda Winters) before, but I thought she had a strength. She's physically attractive, but at the same time had an aloofness when I met her which I thought suited the role.

I had worked with ALEC LINSTEAD (Jellicoe) before — he was Osgood in *THE DAEMONS* (serial JJJ). And I'd seen him do other things in the theatre. He was believable, but had a good sense of comedy when that was required. At first, I'd considered Colin Baker, having directed him previously in *The Witches of Carnforth*. But he wasn't available.

I wanted someone for Kettlewell who was a bit dotty, a bit bizarre, a bit Professor Brainstorm-ish. EDWARD BURNHAM is minute — a lot shorter

than me. He's got a great charisma about him. The crazy hair and the thick pebble spectacles were his request. I went along with it. One had to watch him a bit, as he was apt to want to go higher and higher with his voice. (Burnham had already played a straighter *Doctor Who* role for Douglas Camfield as Professor Watkins in *THE INVASION*, serial VV).

MICHAEL KILGARIFF (body and voice of the K-1 robot) I cast chiefly on height and voice — a good radio actor. The two went naturally together. Stephen Thorne had the same properties in *THE DAEMONS*. But I thought it was Michael's 'turn'.

TIMOTHY CRAVEN (Shart) I'd worked with in a ghostly *Paul Temple* script. I thought he had an edge to him, and that he was worth a part.

And there were the regulars, those sort of Walk-on 1s and 2s who are always hard to cast. One always goes for the sort of repertory of well-known people one can rely on. JOHN SCOTT-MARTIN (*MOD* Guard) deserved a little more than a Dalek Operator, I decided. □

Cast system

want the money. David Langton turned down an offer to appear in *THE WEB OF FEAR* (serial QQ), and so the actor initially cast as Captain Knight was 'promoted': thus began Nicholas Courtney's career as Lethbridge Stewart. Robert Powell declined the role of Sharaz Jek in *THE CAVES OF ANDROZANI* (serial 6R), and so Christopher Gable (originally Salateen) took on the part.

But there does seem to be a certain class of British actor who would do *Doctor Who*. Indeed there are some who seem to make a positive habit of it. In this respect, as later producer John Nathan-Turner was to observe, *Doctor Who* became the new *Morecambe and Wise Show*.

The actors playing the Doctor are of a different breed, as might be expected in a series where the lead character is a bright sun surrounded by various sizes of lesser planets. The supporting cast tend to be made up of character actors who appear in many different programmes, and the occasional guest star who is either a better character actor or a 'personality' — and who can command a higher fee if s/he has worked in the cinema.

When the speaking parts have been booked, it is left to the Production Manager to cast the various walk-on parts and extras needed to populate the show. The definitions of an 'extra' and a 'walk-on' are distinct, and have been agreed with Equity.

Extras are the basic form of life, being in effect human set dressings. They speak only the usual 'rhubarb, rhubarb' type of non-conversation, and they do not perform individual set moves. They are allowed to sing communally — provided they do not have to learn the song specially. Extras come into a programme only on the actual day of recording, and tend to be ignored by everyone until they are actually needed. To be an extra is to be habitually out of focus.

If the script requires someone to be in the background, but performing some specific task (such as a guard escorting a prisoner), then they are a walk-on. Walk-ons are permitted to act in relation to the speaking actor, but cannot be used to advance the plot by themselves. The normal type of walk-on is known as a 'Walk-on 1'. But if they are required, for the sake of authenticity, to say a few words relating to their role, then they become a *Walk-on 2* and get a bit more money. But this must still not contribute to the advancement of the story, and an example would be a conductor saying "Move down the bus, please". If extras are set dressing, then walk-ons are more like props — slightly less easy to do without. Extras are cast in blocks of so many, according to budget. Walk-ons may need to look the part more, and be cast for specific skills or attribute to a small speaking part. And if there is a scripted small role that would be more troublesome to cast conventionally, a favoured walk-on might be employed.

THE 'speaking' roles such as monsters or guards, seem made to be performed by walk-ons. Such roles count as speaking parts if they do not conform to the rules for walk-ons — for example, if they contribute to the plot, or have scripted lines. Dalek operators are credited even if they are relatively inactive: they are necessary to the story and have to learn their lines in order to flash the turret lights in time to them.

The walk-on/speaking distinction can be a little vague, and it is sometimes difficult to be definitive about which is which. Usually, speaking parts are credited in the *Radio Times* and on screen. But there are discrepancies between the two listings, and on occasion walk-ons are credited (for example, episode 7 of *THE DALEKS*, serial B).

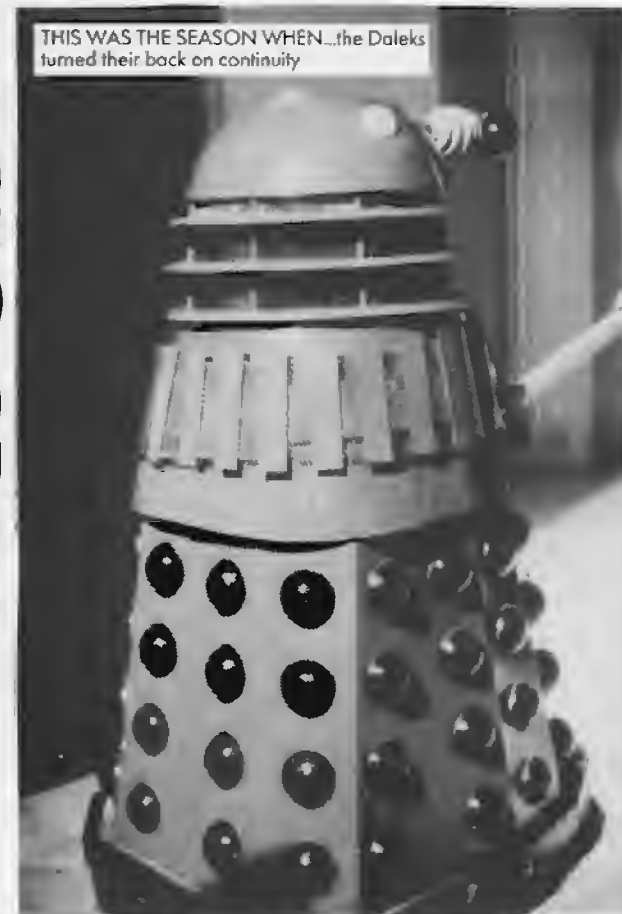
Doctor Who is a cult programme, a show that isn't sure whether it is for children or adults. And it enjoys advantages in status afforded by this confusion. Casting for the programme is affected by this, but follows standard lines.

Doctor Who has developed its own cast of regulars over the years — the Doctors, the companions, the monsters, and the extras. Some actors come back to the series because of the affection they have for it. Some welcome the change from more familiar television roles. Some young actors will take any job just to be employed. But *Doctor Who*'s longevity and popularity has meant that many a theatre programme has the show's name appearing in small italics in the cast biographies.

THIS WAS SEASON TWELVE



Who? The Time Lords never die, they just sort of transmude



THIS WAS THE SEASON WHEN...the Daleks turned their back on continuity



THIS WAS THE SEASON WHEN...Nurse Smith took a holiday on Vag



THIS WAS THE SEASON WHEN...Nurse Smith got caught in the machinery



THIS WAS THE SEASON WHEN...the Weetabix Doctor had a certain flare



... Tom Baker takes over as Dr Who this evening in Robot



THIS WAS THE SEASON WHEN...membership of the Sontaran Gallery of Rogues trebled



... WHEN...the Cybermen



THIS WAS THE SEASON WHEN...Sarah was caught napping by the Mutos



THIS WAS THE SEASON WHEN...the new Doctor flossed his teeth in the Thal city



THIS WAS THE SEASON WHEN...the Wirm Queen had a bit of a shock



THIS WAS THE SEASON WHEN...Miss Smith became entangled with the SRS



I DIDN'T start doing drama until about 1969. I was doing mainly documentaries before that. Moving to drama was partly a natural progression. Some people don't do drama, and you have to want to do it.

And it's a tremendous amount of chance. I worked originally on documentaries and arts programmes. Then a director called Don Taylor who was doing a film on O'Casey wanted just one day's filming. It was in the Newspaper Library, and I happened to be free that day, so I went and did it. The next year he was doing a film on Wordsworth, and he asked me to do it. It's as chancey as that.

The Wordsworth film was a dramatised film for *Omnibus*, and I worked nearly eight weeks on that. Then I worked with Don on eight films, on and off for the next six years. Don Taylor was very exacting. He had lots of ideas — on those early arts programmes you had so little budget you really had to work it out yourselves. Pre 1970s there was very little film drama done — most drama was studio with film inserts.

The only real whole films made were Ken Russell films for *Monitor* and *Omnibus*, and Don Taylor films — again for *Omnibus*. Film drama as we know it grew up. Then it was all new, so you could work with someone for six years and still be learning, still trying to get ideas across.

With something like *Doctor Who*, the film cameraman would get involved about three weeks ahead. Getting the job is a mixture of straight allocations and 'who wants who?' Either the producer or the director if you've worked with them before, may ask for you. Though quite often, a film cameraman may get allocated to a programme before a director does, which can cause problems — though if you haven't worked together before, you soon learn to work with each other.

With *REVENGE OF THE CYBERMEN* (serial 4D), I was involved slightly earlier because I knew Michael Briant, the director. If you know the director, he tends to get on to you earlier and ask you about it.

Some directors want to plan all the shots, and are very interested in the visual side of it. Others want to work with the actors all the time, and don't really want to be bothered with the pictures. Generally, you go on reces, and you plan with the director. And if you have a director who knows what they want specifically, it makes it very much easier to plan.

If you've got someone who's vague, you have to cover yourself more — take more equipment, just in case they change their mind.

You have to work very closely with the director, because they're the person with the ideas. And after all, it is their film and not yours. That's the thing you've got to remember. If you're making *your* film, you end up making the same film every time. So you try to get as much from the director as you possibly can.

The other thing is that the location often tells you how to shoot it. You get ideas from looking at the location. You get ideas from what the directors tell you. Then they can all change completely when you get the actors

For *PLANET OF THE DALEKS* the film crew laid a roadway for the Dalek props

there, and you see what they're going to do. Their ideas may change the director's ideas, and that in turn changes your ideas.

The sound side of it is very much decided upon by the locations and what you're doing. On the play I'm working on at the moment, we've got some horrendous locations for sound — Victoria Station, Charing Cross Road opposite Leicester Square tube station, and London Airport. And on top of that, we're filming in a house in Ealing for three weeks which will be absolutely perfect — provided the wind doesn't blow from the east. Because if it does, and the aeroplanes take off over us, we're going to have a lot of trouble! The sound is more of a problem on this one. It's the situation you can do nothing about.

I PREFER location to studio work, because you get so much more from it. A location feeds you so much more information. If you're in a studio, you are effectively starting from nothing. You build a set, and though that set will tell you something, it doesn't tell you quite as much as if you go into a house.

In a house on location, you get the feeling of the house and you can't cheat. In the studio you can take the roof off and light through the roof, which does make it easier. You can take a wall down so you can get back further with the camera. But then you've got to force yourself into a much stronger discipline, so as not to look as though you're shooting through the wall of a house. And if you take the roof off, you must remember that there is a ceiling there, and the light mustn't look as if it's coming straight through the ceiling.

Generally, the discipline of working on a location is very good for you. I think I do better work. And you always have the problem in the studio of 'looking' at a window, because there's nothing real out there. You've got to have backdrops and trees brought in, which invariably wilt. They're fine on the first day, but on the second they look very tired. So you put nets and things on the windows, so you can't really see out. I always feel that is a pity, because in real life you *do* see out. And that is the joy of working on film rather than in a video studio.

With *REVENGE OF THE CYBERMEN*, it was mainly logistics that caused problems. We had very little time in the Wookey Hole Caves. Also, they are horseshoe shaped, and at that time it was a broken horseshoe because they hadn't actually joined the caves up. So we took two runs of cable in, down each side of the caves, and worked back from there. You always start at the furthest point, so that you roll the cables up as you go.

Because of the amount we had to do, we had four film

cameras on it — which is unusual. Normally you just work with one. But all the special effects were done in the caves. We had people running, and the cameras picked them up one after the other, which made it a lot easier to do.

The lighting was difficult, because when you're working in a cave you usually end up seeing the ceiling, the floor, and the walls. And it's difficult to get lights in there. But it was a very good location, because with *Doctor Who* the most important thing is creating an illusion. It's much easier to create an illusion in caves like that than in a quarry in Redhill.

We had about three days down Wookey Hole. The electricians went in a day ahead to get the cables in. We had to shoot nearly thirteen minutes a day, which was very unusual. Normally on something like that, you're talking about five minutes maximum. But because we were using multiple cameras, we were able to do things very much quicker than we normally would.

There was a lot more planning involved than normally. With one camera, you can busk it a bit. As soon as you use more than one, you've really got to have everything planned. I had three other cameras being operated, and one that I was using myself as a sort of spare (if we suddenly saw a shot we wanted). So you have to plan well, otherwise you're wasting the multiple cameras.

We lit it once, and that was it. There was no way in the time we had that we could go back. We had to pull the lights back, otherwise the cables would have been in shot. And when you're working in a very wet area like that, you have to be very careful with the power. You're working with 110 volts anyway, which is safer. But you still have to be that much more careful. When you pull them back, you can't say "oh, we'll run the cables that way", because that might happen to be through a stream.

The chase sequence was done going back along the caves, starting at the top and gradually working down. That was one of the reasons why we were using more than one camera. Because of the nature of the place, you could hide cameras behind rocks, and in some cases built an artificial rock and hide a camera behind that. So you could actually do a chase in one go, rather than have to keep going backwards and forwards. It made that particular shoot different from everything else.

The Cybermen are very difficult for the actors, and you have to remember there are people inside them roasting to death. They very often can't see where they're going, so you have to make sure there is nothing in their way. You have to get things right, particularly with the very expensive special effects. The guns may only fire four times, and if they get their four shots off before the filming's finished then you're in dire trouble.

The Cybermen are shiny, which is a good thing — especially working somewhere like Wookey Hole, with lots of black areas. A nice shiny silver Cyberman stands out much better than a Dalek does.

Caves are great, because they have the depth. And you can create depth in a cave by just lighting one area,

THE FILM

For ELMER COSSEY, "DOCTOR WHO was more than just another show". The film cameraman of GENESIS and REVENGE reeled off some memories for IN-VISION

and then putting one light miles away — just lighting a wall. You can use areas of black. It's difficult to hide lights, because you can see the ceiling, walls, and everything. Against that, you can do all sorts of unnatural effects in them, which in a real situation would look totally wrong. You can put a light on the ground shining upwards — no way would that happen in real life. But it means you can get it tucked away behind a rock or something, which produces an effect. Doing that in 'real life' makes people think "what's that light doing there?"

WITH *Doctor Who*, you do tend to end up in gravel pits. If you are doing exteriors on Planet X, they generally tend to go for bleak planets because they're easier. I did PLANET OF THE DALEKS (serial SSS) in the fuller's earth quarry at Redhill, where we had Daleks out on location. The Daleks are studio props which aren't really designed for working outside.

What you have to do is lay a street for them, effectively — a blockboard pavement for them, hidden by building things in front of it. When you lay tracks for a camera by comparison, you have proper rails. And the camera goes where you want it to — Daleks don't always do that!

The thing about them is that everybody knows them. They're familiar, and people want them to be familiar. Then again, if you just see them rocketing around studios all the time, people get bored with them. That was one where we took them outside. I can't actually remember going outside with them any other time.

The script for PLANET OF THE DALEKS had been written for the summer. We were shooting it just before Christmas, which meant we probably had enough light between 9.30am and 3.30pm if we were lucky. David Maloney went through the script tearing pages out.

It is a great problem that, when the script is written, no-one knows when it has to be filmed. I've spent a lot of time filming against dead trees because it's supposed to be winter, and not showing trees because it's supposed to be summer.

I remember in the studio for PLANET OF THE DALEKS, they had an anti-gravitational tunnel or shaft. They floated up the hole. It was quite fun trying to create the effect of people floating. We had a tower, and hung them on wires.

But special effects are more difficult outside. As soon as you try and produce smoke, invariably the wind blows. In Wookey Hole, we had lots of guns and things — and we had some smoke. We were very careful what we used down there, because producing a lot of smoke in a cave means it is there for the rest of the day. We did have an explosion, and blew down a cliff or a hole in the cave.

On *Doctor Who*, there was practically no liaison at all between location and studio lighting. There is probably more now, because they are both on video. But in the mid-1970s, there was far less because *Doctor*

Who was a very rapid turnaround programme. And for the amount of time spent on it, it was incredibly good.

It's very difficult when you get your pages out of the script and you're in a quarry somewhere if, say, there's a trapdoor they disappear down. If the filming is done first, the lighting director can look at that and see that there is no sunlight coming down the hole. But if, as sometimes happens, the studio is done first and the trapdoor is lit with sun coming down it, and you're filming in the middle of winter, you can't actually produce sun to light a quarry with!

That is really where the major variations happen. And

in those days, the film stock wasn't so good. The improvement in telecine equipment has made a vast difference. The quality we have now on telecine is about what we used to get on 35mm in those days.

When we first started, we shot on 35mm film with big, cumbersome cameras. Even on 16mm, the sound

A film crew in action - the camera on a crane



cameras were very big. And then Eclair brought out their camera first, and Panaflex brought out one which was also much lighter and much more easy to use.

In lots of ways, the biggest change of all over the years has been the sound equipment, which has gone from being absolutely ridiculous — optical soundtracks and that sort of thing, which made the shooting of sound nearly impossible — to the equipment and microphones which they use nowadays, which are so sensitive. That's changed my side of the business as much as lightweight cameras.

Film stock has also improved incredibly, and the lights we use have got much less weighty and more powerful. In general, the improvements have been in size and in better-quality lenses.

When we first started, you put boards down and levelled them and so on. Now you lay railway lines down. So you track now because it's simple, whereas originally you didn't track if you could help it because it took so long. That again is relative to weight. Cameras are lighter, so tracking equipment is lighter.

Cameras are also quieter, although a sound recordist will tell you that no camera is quiet. Techniques have got better, and we're more practiced at it. Television has led the world in producing illusions of reality. *Doctor Who* is a bit different, because the unreality has got to be real — you've got to be convincing. Panels on spaceships mustn't wobble.

Doctor Who disappeared a bit as far as we were concerned — they did a lot more in the studio for a time. Producers change, and maybe they were spending more money on the sets, and therefore wanted to use them more. It depends very much on the episode. Some use an awful lot of film, and others may only be a couple of days filming. We tended on film to do the exterior stuff, though now it's done on video.

Now what very much happens with film are difficult things which can't be done on video. There is actually no reason why film couldn't be as quick as video, particularly now that so much video is shot on one camera. It's more a matter of cost than anything else — that video-

tape is cheaper than film. You can do better special effects on video; instant replay with an effect is useful. But we never used to have too much trouble. A cameraman knows if it's right or wrong.

Going over to video is a move which has happened generally in the BBC. We in the Film Department use video Betacams for a lot of the topical work. Video cameras are a lot lighter, and the studio people are going and working outside. To begin with they hadn't much experience in this, but they're learning very fast. Most of them are very experienced lighting directors and cameramen, so it's just a matter of getting used to a new environment — the skills are there.

There aren't many advantages of film over video in *Doctor Who*. There is always a slight lack of reality about video in the end result, which is purely due to the fact that the basic video picture is very poor and is electronically-enhanced. Though it has got better and better, is getting very good, and will get even better. But it's more an attitude of mind than equipment.

OVER the years, film has tended to be a one-to-one with the director and the cameraman. You might have an operator or you might not — on *Doctor Who* you probably wouldn't. With video, although it's changing now, you would have the director, a lighting director, and two or three cameramen. And because of the four trucks parked up the road, it used to be a much more cumbersome operation.

That is changing with things like Betacam and half-inch tapes, which for a film cameraman is like going back twenty years. Video is heavier, and you are tied to an umbilical cord which we haven't been for years. The contrast ranged, though they are improving, are nowhere near as good as film.

But it is changing, and now there is less reason to use film other than the purely artistic one that people who have been using film for a long time thing differently to studio people. But that will obviously change as more people go out.

A lot of prestige drama is now videoed. The life and



Loves of a She-Devil was done on tape. One reason why quite a lot of people go on film is the sales. The Americans like film as opposed to tape, and it is a much more saleable item. A lot of co-producers won't buy tape. They want film.

I did *A Perfect Spy* last year, and I didn't part company with the production until it went out. It was very nearly ten months filming. I stayed around to do the grading of the film. Nowadays we transfer film onto tape and the tape is transmitted.

I supervised all the tape transfers. When episode three went out, I was transferring episode five. They plan the dates it's going to go out before you even start shooting in a lot of cases. *A Perfect Spy* was a little strange, because there was a certain amount of industrial dispute last year which mucked the shooting times up. So *Fortunes of War* and *A Perfect Spy* were muddled up together and overlapped slightly, which wouldn't usually happen.

A lot of directors prefer film to video. It's partly tradition, and partly we know filmwork and the directors know us. It's crazy, but once you go onto film people will spend more time — which is both a blessing and a downfall. You can get a director who will shoot, say, twelve minutes a day on tape, and the same director shooting on film won't want to get more than four or five minutes a day. Film therefore feels more expensive — then it is more expensive.

FILM does still look very much better. It suffers if it is cut into tape, because tape has such clarity. And many people who work on tape are trying to produce the same sort of look that you get on film. We're there already!

The thing with *Doctor Who* is to enjoy it. You have to come to it determined that it's going to be fun. If you don't think of it like that, then you can't convince yourself. And if you can't convince yourself, then you can't convince the people that are watching. We've been tremendously lucky with a lot of the *Doctors* — they help. You can believe in them, so you can believe in the story.

I always enjoyed doing *Doctor Who*. It's always been one of those things which, however hard it was to do, however much you had to do, you could in a way relax and enjoy yourself.

The more ridiculous things you were prepared to do, the more you were liked. Doing *Doctor Who*, you would get criticised if you *didn't* try something, not if you failed. If you failed, people would say "well, it's *Doctor Who* and it's a good try. It didn't work that time, let's try and do it a different way next time". But the worst thing you could do was not try.

Doctor Who was more than just another show. It always has been — for me, anyhow. I was always very happy to do bits on *Doctor Who*, whereas some other things I used to dread. You could never compare it with having to do bits on some comedy show. I think the *Wookey Hole* one was one of the best I did — mainly because of the environment. □



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Celestial to

The fourth Doctor's arrival coincided with a merchandising, as DAVID HOWE

CAN the success of a series be gauged by the interest shown in it by toy manufacturers? If so, *Doctor Who* can be said to have an ideal barometer of public opinion. The popularity of the lead actor can certainly be demonstrated.

But the early 1970s were lean times for the merchandisers. Very few new products were brought out to tie in with the third Doctor, despite the programme's immense popularity at the time. Perhaps this had something to do with the Pertwee image — the dashing man of action who loved gadgets — being difficult to tie into products. The advent of Tom Baker in 1974 changed that.

True to form, few products appeared in Pertwee's final year. There were the new books from TARGET, of course — a very successful range which had eight new titles in 1974. But aside from these, there was only one new item to feature the Pertwee Doctor, a holiday special published by Polystyle which reprinted several *TV Comic* strips, and which also featured photographs from the 11th season.

And nothing else. Nothing, that is, until Tom Baker was announced as the new Doctor in February.

Baker's costume was established during the recording of *ROBOT* (serial 4A) in June: long coat, floppy hat and scarf. With the publicity photographs produced and distributed, manufacturers began to sit up and take notice.

Several interesting items featuring the fourth Doctor appeared in the second half of 1974. Perhaps the most impressive was a set of four jigsaws from Whitman, who had successfully released a Pertwee set the previous year. These used location photo-

graphs from *ROBOT*, including the Doctor's car Bessie and the robot itself.

Also of interest was a range of boxed painting-by-numbers sets from Airfix. These did not feature any *Doctor Who* monsters other than the Daleks, but did pit the fourth Doctor against such exotic creatures as Snakebirds and Octomen.

The company HCF brought out a set of four pencil sharpeners. Each had a small ball game in the lid, with artwork showing the Doctor with the Daleks, and with Cybermen based on designs from *THE MOONBASE* (serial HH) and *THE TOMB OF THE CYBERMEN* (serial MM). And an interesting product, now quite rare, was released for the Save the Children Fund. It was the *Doctor Who* Space Mission Pad, a block of self-carboning notepaper with a codesheet for you to send secret messages to your friends.

AS the 12th season got underway, the popularity of the new Doctor was established. TARGET managed to have Terrance Dicks' novelisation of *ROBOT* published in March, written directly from the original script. And they also brought out the first *Doctor Who* *Monster Book* — which covered all the stories up to *TERROR OF THE ZYGONS* (serial 4F), and included a photo from *PLANET OF EVIL* (serial 4H).

The cover art for the *Monster Book* by celebrated fantasy artist Chris Achilleos became the artwork representation of the Doctor, and indeed the programme, for the Baker years, as it was used to promote the show in the UK and in America.

Other novelty items which, like all of the above

were copyrighted in 1974/5, included a range of cardboard figures given away free with Weetabix breakfast cereal. The Nestle company *Doctor* bars had a new selection of milk chocolate wrappers to replace the Jon Pertwee range. And the Doctor's on-screen persona inspired a *Doctor Who* and the Daleks yo-yo.

The first *Who* board game since the boom of the 1960s was released too. Called simply 'Doctor Who', it was a dice and token game akin to ludo or snakes and ladders. The game was first released with a box illustration of the fourth Doctor's silhouette floating in the Vortex by the TARDIS. After a time, a colourful photographic sticker of the Doctor, scarf flapping wildly, was added to the box front to reinforce the Baker image — which was becoming increasingly important to sell the products.

Perhaps the most unusual use of the Baker image was when White Lion released new hardback versions of the three original novelisations, *The Daleks* and *The Crusaders* (David Whitaker), and *The Zarbi* (Bill Strutton). These had Baker's face on the covers instead of Hartnell's — very confusing for readers becoming accustomed to the fourth Doctor's appearance and persona.

Legend Publishing's contribution to the bookshelves was a poster magazine packed full of photos, including a message from Tom Baker. It was sold for many years at the two BBC *Doctor Who* exhibitions, at Blackpool and Longleat, being unique as a celebration of the series itself rather than an associated piece of merchandise.

One of the main items of almost every year, of course, is the *Doctor Who* Annual from World Distributors. For the 1975 annual (released in 1974), it

The 'Doctor Who' game — "a thrill-a-move race through Time and Space" (spot the sticky Doctor)



pyroom

resurgence in series-related (pictured left) recalls

is interesting that there is no evidence of the fourth Doctor at all. Indeed, the majority of the stories feature Jo as the companion. And in the two that include Sarah Jane Smith, she is a blonde in the artwork.

Considering that the 11th season began transmission in December of 1973, World Distributors must have been preparing their material very early indeed to have the TARDIS lineup so out-of-date by the time of publication in autumn 1974.

WITH the 1976 annual (published, as always, the year before), World Distributors finally acknowledged the fourth Doctor, together with Sarah and Harry. However, in the stories Harry is a blond macho man, and Sarah's hair is long, straight and black. This is odd, as most of the artwork of the Doctor is copied from photographs of ROBOT and publicity stills of Baker. Again, this suggests a long production lead-in for the annual — over a year before publication, and two years before the cover year.

World Distributors also published a Dalek Annual for the first time. The 1960s versions had been published by Panther Books. It must have been luck that GENESIS OF THE DALEKS (serial 4E) was in the twelfth season, as the annual was obviously devised and put together following the success of PLANET OF THE DALEKS (serial SSS) and DEATH TO THE DALEKS (serial XXX). A photo from the latter appeared on the back cover.

Following years saw a continuing resurgence in the *Doctor Who* market, as the programme and its lead actor became a Saturday night British institution. The series was on its uppers, and the barometer showed high. □

ROBOT jigsaws featuring the new Doctor as well as more familiar images of Bessie and UNIT



A whole new ballgame — four novelty pencil sharpeners (box not included)



David Bowie: Mick Hall Collection

The fans bite back — Nestle's milk chocolate bars promptly replaced Pertwee



Resurrection of the Daleks — World Distributors revived the 1960s annuals



AMBASSADEURS...



Flan tree

Dr WHO

The changing face of Doctor Who!

YOU WILL REMEMBER HOW IN THE DOCTOR'S LAST TV ADVENTURE HE FACED HIS FEAR AND TOOK THE CRISTAL TO THE CAVE OF MEAN CERTAIN KNOWING THAT IT COULD REJECT THE CRISTAL OF HIS CURRENT TO COMPLETE THE CRISTAL OF HIS POWER TO GET CUBAB AND BACK TO THE TARDIS BEFORE MONKY MISTEBEL'S SERLEDOSS WERE BACK ON EARTH. SARAH JANE SMITH AND THE BRIGADES AWAITED THE RETURN OF THE DOCTOR UNTIL THAT MOMENT WHEN THE TARDIS MATERIALISED. WHEN THE DOCTOR CLIMBED OUT AND SOLEDY ABLE TO GREATLY CARRY THE TARDIS. THE DOCTOR WAS DEAD. SARAH JANE SMITH WAS A DEAD BODY. WHICH IS NOW WE NOW HAVE TO RECONSTRUCT THE DOCTOR'S DIFFERENT FACE CHICE AGAIN. THE FACE OF THE NEW DOCTOR.

THE HOME OF VEGPRO

NEW DR. WHO SET TO DO BATTLE WITH DALEKS

TELEVISION'S NEW Dr. Who is actor Tom Baker.

The man who will have to pit his wits against whatever monsters and machines are thrown at him in the BBC science fiction programme for children "materialised" in London yesterday.

And one thing is almost certain—those biggest menaces of all, the Daleks, will be back some time to give the new doctor enough frights to last a lifetime.

Mr. Baker, who played the mad monk Rasputin in the film *Nicholas and Alexandra*, will be creating the role on film over the next nine months, ready for his first appearance as Dr. Who about Christmas.

The present doctor, actor Jon Pertwee, has been battling with prehistoric monsters, and there will be more wars to wage—but it is a fight he is going to lose.

At the end of the present series in May, Mr. Pertwee will have to make a fatal decision. Either let the world rumble or save it by sacrificing his own life.

Of course, he saves the world.

Tom Baker, the new Dr. Who, is the fourth actor to play the part since the television series began in 1963. He is with Elizabeth Sladen, who plays his assistant.

Giant Robot